QUEEN ELISABETH COMPETITION

piano

2021

CD1

1-4 JOHANNES BRAHMS (1833-1897) Concerto n. 2 in B flat major op. 83 – **Jonathan Fournel**

[ALLEGRO NON TROPPO ◦ ALLEGRO APPASSIONATO ◦ ANDANTE ◦ ALLEGRETTO GRAZIOSO]

5 BRUNO MANTOVANI (°1974) D'un jardin féérique – **Sergei Redkin**

6 PIERRE JODLOWSKI (°1971) Nocturne – **Jonathan Fournel**

CD2

1-3 SERGEY RACHMANINOV (1873-1943) Concerto n. 3 in D minor op. 30 – **Sergei Redkin**

[ALLEGRO NON TANTO ◦ INTERMEZZO ◦ ALLA BREVE]

4-7 ROBERT SCHUMANN (1810-1856) Concerto without orchestra in F minor op. 14 – **Dmitry Sin**

[ALLEGRO ◦ SCHERZO : MOLTO COMMODO ◦ QUASI VARIAZIONI : ANDANTINO DE CLARA WIECK ◦ PRESTISSIMO POSSIBILE]

8 DMITRY SHOSTAKOVICH (1906-1975)

Prelude and Fugue in D flat major op. 87/15 – **Keigo Mukawa**

BELGIAN
NATIONAL ORCHESTRA

Belgian National Orchestra –
Hugh Wolff, conductor (CD1 : 1-5 / CD2 : 1-3)

CD3

1-3 WOLFGANG AMADEUS MOZART (1756-1791)
Concerto n. 23 in A major KV 488 – **Vitaly Starikov**
[ALLEGRO ◦ ADAGIO ◦ ALLEGRO ASSAI] *(cadenze : Wolfgang Amadeus Mozart)*

4-6 WOLFGANG AMADEUS MOZART (1756-1791)
Concerto n. 27 in B flat major KV 595 – **Keigo Mukawa**
[ALLEGRO ◦ LARGHETTO ◦ ALLEGRO] *(cadenze : Wolfgang Amadeus Mozart)*

7 JEAN-PHILIPPE RAMEAU (1683-1764) Gavotte et six doubles – **Keigo Mukawa**

CD4

1 FRANZ LISZT (1811-1886) Sonata in B minor – **Tomoki Sakata**

2 JOHANNES BRAHMS (1833-1897)
Variations and Fugue on a Theme by Handel op. 24 – **Jonathan Fournel**

3 FRYDERYK CHOPIN (1810-1849) Nocturne n. 17 in B major op. 62/1 – **Jonathan Fournel**

4 CLAUDE DEBUSSY (1862-1918) La plus que lente – **Sergei Redkin**

Orchestre Royal de Chambre de Wallonie –
Frank Braley, conductor (CD3 : 1-6)

Under the Patronage of Her Majesty Queen Mathilde

Live recording of the semi-final from 10 to 15 May 2021 at Flagey (Brussels)
Live recording of the final from 24 to 29 May 2021 at the Brussels Centre for Fine Arts

Executive producer: Olivier Vannieu (Off The Records) — Balance engineer: Frédéric Briant — Sound recording, editing and pre-mastering: Frédéric Briant, Mathilde Genas, Gauthier Simon assisted by Paul Antoine Patin, Augustin Pitrebois, Jo Verbist — Piano: Steinway & Sons D-274 from Piano's Maene, Belgium — Piano tuner: Svetlozar Siarov — Texts & Translation: Guillaume Knop, Laura Jones, Veerle Lindemans, Martin McGarry, Maxime Schouppe, Barbara Stael — Photos: © Queen Elisabeth Competition – Derek Prager & Bruno Vessié — Graphic design: Raf Thienpont

Deze pianosessie zal ons nog lang bijblijven. Ze was in vele opzichten bijzonder. De gezondheidsmaatregelen zorgden voor tal van beperkingen, er mocht geen publiek bij zijn, het aantal halvefinalisten en finalisten moest gehalveerd worden, maar desondanks reisden 58 kandidaten af om voor de jury te spelen. De media hebben hen een ongekende zichtbaarheid bezorgd. Naast de aandacht die ze op televisie, radio en internet kregen, hebben de vertolkingen van alle kandidaten dankzij de sociale netwerken vanaf de eerste ronde alle uithoeken van de wereld bereikt. De statistieken van de verschillende platforms getuigen van een uitzonderlijk enthousiasme voor deze editie. Het Pianoconcours 2021 zullen we ons niet alleen herinneren door de context waarin het plaatsvond, maar ook dankzij de vele mooie momenten van gedeelde muzikale emotie. Zowel tijdens de recitals als met het Orchestre Royal de Chambre de Wallonie, onder leiding van Frank Braley, en met het Belgian National Orchestra, onder leiding van Hugh Wolff. Veel luisterplezier!

NICOLAS DERNONCOURT, *Secretaris-generaal van de Koningin Elisabethwedstrijd*

Nous nous souviendrons longtemps de cette session de piano. À de nombreux égards elle fût particulière. Malgré les contraintes imposées par les normes sanitaires, l'absence de public, le nombre de demi-finalistes et de finalistes ayant dû être diminué de moitié, ils étaient 58 à avoir fait le déplacement pour jouer devant les membres du jury. Les médias leur ont assuré une visibilité sans précédent. Outre la visibilité en télévision, radio et sur internet, les réseaux sociaux ont relayé aux quatre coins du monde les prestations de l'ensemble des candidats, dès la première épreuve. Les chiffres de fréquentation des différentes plateformes témoignent de l'engouement exceptionnel que ce Concours a suscité. Nous ne nous souviendrons pas uniquement du Concours de Piano 2021 pour le contexte dans lequel il s'est déroulé, mais aussi pour ces merveilleux moments de musique partagés. Que ce soit en récital, avec l'Orchestre Royal de Chambre de Wallonie dirigé par Frank Braley, ou le Belgian National Orchestra dirigé par Hugh Wolff. Bonne écoute!

NICOLAS DERNONCOURT, *Secrétaire général du Concours Reine Elisabeth*

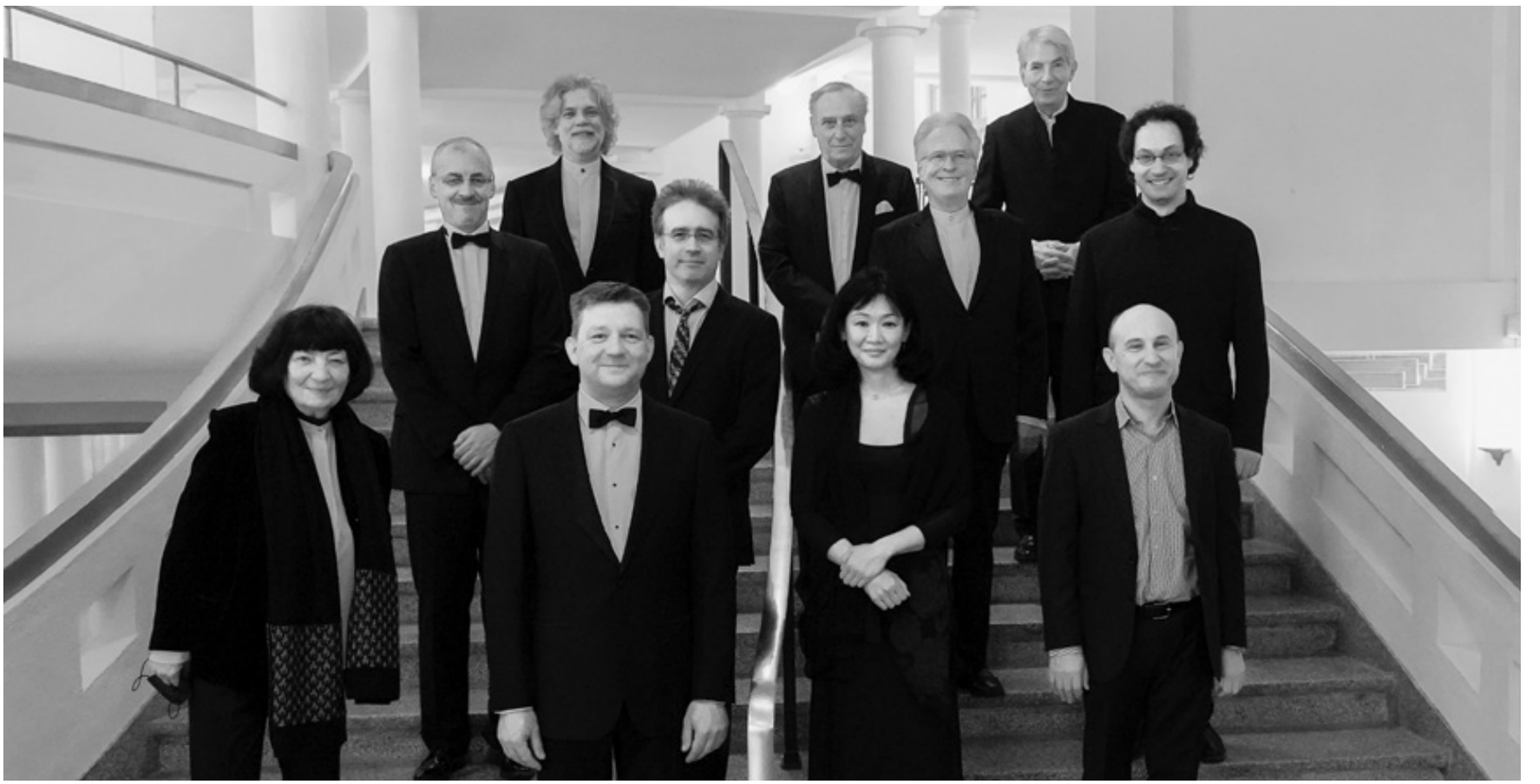
We will long remember this piano edition of the Competition. It was a special one in many different ways. Despite the constraints imposed by public health measures, the lack of an audience, and the fact that the number of semi-finalists and finalists had to be reduced by half, 58 young musicians made the journey and performed before the members of the jury. The media provided unprecedented coverage. In addition to the event's high profile on television, radio, and the Internet, social media ensured that all of the candidates' performances were seen and heard all over the world, right from the first round. The audiences accessing the different media show the exceptional enthusiasm aroused by this year's competition. We will remember the Piano 2021 Competition, not only for the context in which it took place, but most of all for the wonderful shared moments of music – in recital, with the Orchestre Royal de Chambre de Wallonie conducted by Frank Braley, or with the Belgian National Orchestra, conducted by Hugh Wolff. Happy listening!

NICOLAS DERNONCOURT, *Secretary General of the Queen Elisabeth Competition*

Textes en français disponibles sur **www.concoursreineelisabeth.be**
Teksten in het Nederlands beschikbaar op **www.koninginelisabethwedstrijd.be**

Queen Elisabeth Competition vzw/asbl
Wolstraat 20 Rue aux Laines, 1000 Brussels
www.queenelisabethcompetition.be

Jury 2021



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Alexei Volodin
Shai Wosner

Compulsory work for the semi-final [Commission]

Pierre Jodlowski, "Nocturne"

PIERRE JODLOWSKI (1971) is a French composer, performer and multimedia artist. His work, often of considerable density, is at the crossroads of acoustic and electric sound and is characterised by its dramatic nature and its engagement with politics. He is the founder of the éole studio and of the Novelum Festival in Toulouse.

He currently works in a number of fields; in addition to music, he is involved with images, interactive programming for installations, and theatrical direction; above all, he seeks to explore the dynamic relationships of staging spaces. Today, he advocates an 'active' musical practice, both in physical and psychological terms.

In different projects, he has worked with, for example, the Ensemble intercontemporain, Ictus, KNM (Berlin), and MusikFabrik ensembles, the Ensemble Orchestral Contemporain, the Nouvel Ensemble Moderne de Montréal, Ars Nova in Sweden, the Berg Orchestra (Prague), the Soundinitiative and LUX:NM ensembles, and many soloists active on the international music scene. He collaborates closely with musicians such as Jean Geoffroy, Cédric Jullion, Wilhem Latchoumia, and Philippe Spiesser on projects involving writing and research on new instrument-making. His work in the field of images has led to collaborations with visual artists such as David Coste.

He has received commissions from, among others, the IRCAM, the Ensemble intercontemporain, the French Ministry of Culture, the CIRM, the GRM, the Donaueschingen festival, the Cinémathèque de Toulouse, Radio France, the Concours de Piano d'Orléans,

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the Aujourd'hui Musiques festival, the SIEMENS Foundation, the Théâtre National du Capitole de Toulouse, the EU's INTEGRA project, the EMS studio, the Royaumont Foundation, the Cabaret Contemporain, the Venice Biennale, the Polish Ministry of Culture, Les Percussions de Strasbourg, and the Geneva Music Competition.
A laureate of several international competitions, he has been awarded the Claude Arrieu and Hervé Dugardin prizes by the SACEM and was in residence at the Academy of the Arts in Berlin in 2003 and 2004. From 2009 to 2011, he was composer in residence at the Odyssud-Blagnac cultural centre. He was awarded the Prix de l'Académie Charles Cros in 2013 for his disc 'Jour 54', released by Editions Radio France. In 2015, he was laureate of the Grand Prix Lycéen des Compositeurs for his work *Time & Money*. From 2017 to 2019, he was artist in residence at the Lux Scène Nationale in Valence. In 2019, he became the Artistic Director of the Musica Electronica Nova festival in Wrocław in Poland.
His works, some of which have been published by Éditions Jobert, have been the subject of audio and video recordings on the éole Records, Radio France, Kaïros, and Les Percussions de Strasbourg labels.

WWW.PIERREJODLOWSKI.COM

Compulsory work for the final [Commission]

Bruno Mantovani, “D’un jardin féérique”

French composer **BRUNO MANTOVANI** (1974) has won five First Prizes at the Conservatoire de Paris (in analysis, aesthetics, orchestration, composition, and the history of music), the school of which he has been the Director from 2010 to 2019. After participating in the IRCAM’s musical IT course, he embarked on an international career. His works have been played at the Concertgebouw in Amsterdam, the Philharmonie in Cologne, the KKL in Lucerne, La Scala in Milan, Carnegie Hall and Lincoln Center in New York, the Cité de la Musique and the Salle Pleyel in Paris, and the Musikverein in Vienna. He has collaborated with many outstanding soloists (including Jean-Efflam Bavouzet, Alain Billard, Jean-Guihen Queyras, Antoine Tamestit, and Tabea Zimmermann), conductors (including Pierre Boulez, Riccardo Chailly, Sir Andrew Davis, Peter Eötvös, Laurence Equilbey, Günther Herbig, Emmanuel Krivine, Susanna Mälkki, Jonathan Nott, Pascal Rophé, François-Xavier Roth, and Ilan Volkov), ensembles (including Accentus, Ensemble intercontemporain, and TM+) and orchestras (including the BBC National Orchestra of Wales, the Chicago Symphony, the WDR Sinfonieorchester (Cologne), La Chambre Philharmonique, the BBC Symphony Orchestra, the Lucerne Festival Academy, the Orchestre de Paris, the Orchestre de l’Opéra de Paris, the Orchestre Philharmonique de Radio France, and the NHK Symphony Orchestra). He has been awarded many prizes at international competitions, as well as the Hervé Dugardin and Georges Enesco prizes, the Grand Prix de la SACEM in 2000, 2005, and 2009, the Victoire de la Musique for ‘composer of the year’ in 2009, the Claudio Abbado Prize from the Philharmonie Berlin’s Karajan Academy,

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and the Prix de la Presse Musicale Internationale in 2010. The Musica festival presented a portrait of him in 2006. In 2010 he became a Chevalier des Arts et des Lettres. Also in 2010, he began a regular collaboration with the Opéra National de Paris. Highlights have included the premieres of the ballet *Siddharta*, of an opera based on the life of the Russian poet Anna Akhmatova in 2011, of a concerto for violin, *Jeux d'eau*, composed for Renaud Capuçon and Philippe Jordan in 2012, and of a trio in 2014. Fascinated by the relations between music and other forms of artistic expression, he has collaborated with the novelists Hubert Nyssen and Eric Reinhardt, the librettists Christophe Ghristi and François Regnault, the chefs Ferran Adrià and Mathieu Pacaud, the choreographers Jean-Christophe Maillot and Angelin Preljocaj, and the film-maker Pierre Coulibeuf. His work frequently interrogates the history of Western music (including Bach, Gesualdo, Rameau, Schubert, and Schumann) and explores popular music, including jazz and Eastern music. Bruno Mantovani is also a conductor; he regularly conducts contemporary music ensembles, as well as renowned French and international symphonic orchestras. Since January 2020, he is the artistic and music director of the Ensemble Orchestral Contemporain. His works are published by Henry Lemoine.

WWW.BRUNOMANTOVANI.COM

With the support of Fund Fonds **Fonds Baillet Latour**

Jonathan Fournel

FRANCE

°02/10/1993, SARREBOURG

FIRST PRIZE

Queen Elisabeth International Grand Prize – Queen Mathilde Prize

Canvas-Klaraprijs

Prix Musiq3

JONATHAN FOURNEL studied at the Hochschule für Musik in Saarbrücken under Robert Leonardy, then at the Conservatoire National Supérieur de Musique et de Danse de Paris, where he took classes with Bruno Rigutto, Brigitte Engerer, Claire Désert, and Michel Dalberto. Since 2013, he has won the First Prize at both the Concorso Gian Battista Viotti in Vercelli in Italy and the Scottish International Piano Competition in Glasgow. He has performed, among others, with the Orchestre National de Lorraine, the Radio and Television Orchestra in Zagreb, the Jiangsu Symphony Orchestra, the Orchestre Royal de Chambre de Wallonie, the Dubrovnik Symphony Orchestra, Sinfonia Varsovia, and the Royal Scottish National Orchestra, and with conductors such as Frank Braley, Jonathon Heyward, and Gergely Madaras. Since 2016, Jonathan Fournel has been an artist in residence at the Queen Elisabeth Music Chapel, under the guidance of Louis Lortie, and was selected as a ‘révélation classique’ by the ADAMI in 2017.

Sergei Redkin

RUSSIA

°27/10/1991, KRASNOYARSK

SECOND PRIZE

Prize of the Belgian Federal Government, awarded by the Belgian Science Policy – Arthur De Greef Prize

SERGEI REDKIN was born in Krasnoyarsk in Siberia, in 1991. In 2004, he moved to St Petersburg and began his training at the Rimski-Korsakov Conservatory. He first attended the special school for gifted musicians, then took courses by Alexander Sandler starting in 2009. He also studied composition under Alexander Mnatsakanian, one of Shostakovich's last students. He won the First Prize at the Maj Lind Piano Competition in Helsinki in 2012, the Prokofiev Competition in St Petersburg in 2013, and the bronze medal at the International Tchaikovsky Competition in Moscow in 2015. He then performed on tour with Valery Gergiev and the Mariinsky Theatre Orchestra in Paris, New York, and Mexico and took part in the Prokofiev marathon in 2016 at the MPHIL 360° festival in Munich. Since 2017, he has been an artist in residence at the Queen Elisabeth Music Chapel, under the guidance of Louis Lortie.

Keigo Mukawa

JAPAN

°09/04/1993, TOKAI-SHI

THIRD PRIZE

Count de Launoit Prize

KEIGO MUKAWA was born in Aichi in Japan and trained under Frank Braley, Haruko Ueda, Théodore Paraskivesco, Susumu Aoyagi, and Yukio Yokoyama. After studying at the Tokyo University of the Arts, he won the First Prize at the Japan Music Competition in 2012. He went on to study at the Conservatoire National Supérieur de Musique et de Danse de Paris. Keigo Mukawa is also a laureate of the Épinal and Ile-de-France International Competitions and won the First Prize at the Coop Music Awards in Cremona in Italy in 2016 and the Second Prize at the Long Thibaud Crespin Competition in 2019. In 2017, he was selected to take part in the Chanel Pygmalion Days in Tokyo, at which he played Maurice Ravel's complete works for piano in a series of six recitals. He has performed with, among others, major orchestras in Tokyo and the Orchestre National de Lorraine and has performed in recital in France, Switzerland, Latvia, China, and Japan.

Tomoki Sakata

JAPAN

°26/12/1993, NAGOYA

FOURTH PRIZE

Prize of the Governments of the Belgian Communities,
this year awarded by the Government of the German-speaking Community

A private student of Paul Badura-Skoda from the age of sixteen, **TOMOKI SAKATA** was admitted to the Lake Como Piano Academy in 2011, where he took masterclasses with Dimitri Bashkirov and Tamás Vásáry. He is currently studying under Arie Vardi at the Hochschule für Musik, Theater und Medien in Hanover. He has won the Vendome Virtuoso Prize in Verbier, the FAZ Publikumspreis in Frankfurt, the First Prize and the Audience Award at the Kissinger KlavierOlymp in Bad-Kissingen, and the First Prize and six special prizes at the Franz Liszt International Piano Competition in Budapest. He has been a guest at major festivals such as the Verbier Festival, the Leoš Janáček International Music Festival in the Czech Republic, the Brussels Piano Festival, and the Kremlin Music Festival. Tomoki Sakata has also performed in renowned venues such as the Gewandhaus in Leipzig, the Elbphilharmonie in Hamburg, the Alte Oper in Frankfurt, the Philharmonie Luxembourg, and Suntory Hall.

Vitaly Starikov

RUSSIA

°08/05/1995, YEKATERINBURG

FIFTH PRIZE

Brussels-Capital Region Prize

VITALY STARIKOV studied at the Ural Music College in Yekaterinburg, the city where he was born, under Sergey Beloglazov, then at the Moscow Tchaikovsky Conservatory, where he took classes with Vera Gornostayeva and Elisso Virsaladze. In 2019, he went on to further studies at the Accademia Internazionale di Imola “Incontri col Maestro” under Boris Petrushansky. Vitaly Starikov has won, among other awards, the First Prize at the Concours International d’Epinal in 2017, the Second Prize at the Taneyev International Competition of Chamber Ensembles in the same year, and the First Prize at the Premio Roberto Melini in 2019. He is a soloist with the St Petersburg Music House and has performed with orchestras such as the St Petersburg State Symphony Orchestra, the Minsk Philharmonic Orchestra, the Orchestre National de Metz, and the Orchestre Symphonique et Lyrique de Nancy; under conductors such as Wolf Usminsky, Alexander Titov, Andrey Galanov, Petr Nikiforov, Rani Calderon, and David Reiland.

Dmitry Sin

RUSSIA

°18/11/1994, KHABAROVSK

SIXTH PRIZE

City of Brussels Prize

Born in Khabarovsk in Eastern Russia, **DMITRY SIN** trained at the Gnesin Music College in Moscow under Elena Plyashkevich, then at the École Normale de Musique Alfred Cortot in Paris, where he took classes with Rena Shereshevskaya. He won the First Prize at the Adilia Alieva International Competition in 2017, and the Second Prize at the International Dmitry Kabalevsky Competition in the same year and at the Kyungsung International Academy Competition in 2019. Dmitry Sin has shared the stage with orchestras such as the Moscow State Symphony Orchestra, the Russian National Youth Symphony Orchestra, the Orchestre Symphonique de l'Opéra de Toulon, the Orchestre Pasdeloup, and the Orchestre de Cannes, under conductors such as Dmitry Orlov, Zaurbek Gugkaev, Ami Flammer, Pierre Walters, and Benjamin Levy. He has performed, among other venues, in La Roque d'Anthéron, at the Pianoscope in Beauvais, at the Nohant Festival Chopin, at the Piano Folies in Le Touquet, and at the Festival Liszt en Provence.

Orchestre Royal de Chambre de Wallonie

In 1958, Lola Bobesco created “Les Solistes de Bruxelles” [Brussels Soloists], renamed ‘Ensemble d’archets Eugène Ysaÿe’ [Eugène Ysaÿe String Ensemble], now known as the ‘ORCHESTRE ROYAL DE CHAMBRE DE WALLONIE’ [Royal Chamber Orchestra of Wallonia]. The orchestra has worked together regularly with the biggest names in music on the most important international stages : José Van Dam, Mstislav Rostropovich, Aldo Ciccolini, Mischa Maïski, Maurice André, Arthur Grumiaux, Philippe Hirschhorn, Georges Octors, Jean-Pierre Wallez, Gidon Kremer, Louis Lortie, Jian Wang, Ivry Gitlis, Antoine Tamestit, Henri Demarquette, Richard Galliano, the Modigliani Quartet, Jean-Philippe Collard, Gérard Caussé, Renaud and Gautier Capuçon, Augustin Dumay, Maria João Pires ; in Paris, Beijing, Abu Dhabi, Amsterdam, Rotterdam, Bucharest, Bayreuth, Munich, Luxembourg, Zurich, Geneva, Saint Petersburg, Brussels, etc.

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Following the last Music Directors, Augustin Dumay (2003-2013) and Frank Braley (2014-2019), Vahan Mardirossian took the baton to continue their work of excellence. The orchestra is a regular partner of the Queen Elisabeth Competition since more than twenty years, the Queen Elisabeth Music Chapel, and many Belgian and international music festivals. The Royal Chamber Orchestra of Wallonia performs often under the direction of Jean-François Chamberlan, its principal violinist. In Mons, its city of residence, with Mars (Mons Arts de la Scène) [Mons Performing Arts], and the support of the City of Mons, the orchestra gives concerts with a diversified and original repertoire, with musicians of great renown, Belgian and foreign. It presents concerts for young audiences and offers services to young artists from the Mons Academy of Music and ARTS^2 (École Supérieure des Arts).

WWW.ORCW.BE

Konzertmeister: Jean-Francois Chamberlan
First violins: Pascal Schmidt, Isabelle Bonesire, Jean-Frédéric Molard, Red Gjeci, Luce Caron, Alison Denayer
Second violins: Pascal Crismer, Isabelle Scoubeau, Marc Tillema, Michael Scoriels, Bence Abraham
Violas: Anne Pingen, Enkelejda Gjeci, Ondine Simon, Romain Montfort
Cellos: Hans Vandaele, Edith Baugnies, Herwig Coryn
Double basses: Philippe Cormann, Natacha Save
Flute: Valerie Debaele
Oboes: Sylvain Cremers, Giovanni Pisti
Clarinets: Ronald Van Spaendonck, Julien Elleouet
Bassoons: Alain Cremers, Kensuke Taira
Horns: Cyril Normand, Anthony Devriendt, Rozanne Descheemaeker

Frank Braley

Brilliant and atypical, FRANK BRALEY did not follow the path usually laid down for artists of his calibre. He even strongly insists that he never wanted to become a pianist. He could be described as a dilettante, but one of genius and an obsessive one, too, who gives more than eighty concerts a year. After hesitating between science and music, the self-assured young Braley finally abandoned the university on reaching adulthood and joined the elect in the Conservatoire National Supérieur de Musique in Paris. Despite his best efforts to end last in the class, the stubborn youngster emerged overqualified and soon found himself propelled onto the international scene in 1991 following his First Prize in the Queen Elisabeth Competition. Invited by the great orchestras and laden down with flattering comparisons with the great pianists, Braley didn't let the praise go to his head. An astute and quick-witted artist, with strong ideas about music, he has lost none of his spontaneous, laid-back relationship with the piano, which combines humour and poetry with modesty, gracefulness, and unshakeable sincerity. Frank Braley, after all, plays for pleasure, whether for the great thrill of a recital or the joy of playing chamber music with friends such as Augustin Dumay, Paul Meyer, Eric Le Sage, Emmanuel Pahud, and the Capuçon brothers.

Hugh Wolff

© VEERLE VERCAUTEREN

HUGH WOLFF is among the leading conductors of his generation. He has appeared with all the major North American orchestras including those of Chicago, New York, Boston, Philadelphia, Los Angeles, San Francisco, Toronto and Montreal and is much in demand throughout Europe, Asia and Australia. Appointed Music Director of the Belgian National Orchestra in 2017, Wolff was principal conductor of the Frankfurt Radio Orchestra from 1997 to 2006. Together they toured Europe, Japan and China and appeared at the Salzburg Festival.

From 1988 to 2000, Wolff was principal conductor of the Saint Paul Chamber Orchestra, with whom he recorded extensively and toured the United States, Europe and the Far East. A conductor whose interests span baroque performance practice to the championing of new works, he began his professional career in 1979 as associate conductor of the National Symphony Orchestra under Mstislav Rostropovich. Wolff has recorded more than fifty discs, including the complete Beethoven symphonies and collaborations with Mstislav Rostropovich, Yo-Yo Ma, Joshua Bell, Hilary Hahn, and jazz guitarist John Scofield. Three times nominated for a Grammy Award, Wolff won the 2001 Cannes Classical Award. Born in Paris to American parents, Wolff graduated from Harvard College, studied piano with Leon Fleisher, composition with George Crumb and Olivier Messiaen, and conducting with Charles Bruck. For the last decade he has been deeply involved in music education, teaching conducting at Boston's New England Conservatory.

WWW.HUGHWOLFF.COM

Belgian National Orchestra

In its quest, the BELGIAN NATIONAL ORCHESTRA aims to bring individuals and society together and reconcile them. This striving to unite has been our DNA and our guiding principle since its start in 1936. The Centre for Fine Arts in Brussels, which had just opened in 1936, became the home base. Can an orchestra or a musician imagine a better setting than the impressive Henri Le Boeuf hall in this iconic Art Deco temple ? The unparalleled acoustics have an irresistible attraction for world-famous soloists. This location naturally brings us closer to our partner BOZAR. The mission of the Belgian National Orchestra also manifests itself in the collaboration with numerous partners. Together, we give promising talents every opportunity to unleash their potential. Brussels is the ideal melting pot for this. At the crossroads of cultures and the capital of Europe, we stimulate chemistry through innovation and experimentation.

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The Belgian National Orchestra has acquired a special place in the cultural world. In the choice of its programmes, the emphasis is placed on prestigious and innovative works, but also on the discovery of lesser-known scores. In doing so, the Belgian National Orchestra maintains a fascinating dialogue with a varied audience. The orchestra is conducted by the American conductor Hugh Wolff, with Hans Waege as intendant and BOZAR as privileged partner. World-renowned soloists are attracted to the concept. Vilde Frang, Gidon Kremer and Rolando Villazón are among them.

WWW.NATIONALORCHESTRA.BE

Konzertmeister: Alexei Moshkov
First violins: Sophie Causanschi, Isabelle Chardon, Sarah Guiguet, Maria Elena Boila, Nicolas Deharven, Françoise Gilliquet, Philip Handschoewerker, Akika Hayakawa, Ariane Plumerel, Serge Stons, Dirk Van De Moortel
Second Violins: Filip Suys, Jacqueline Preys, Nathalie Lefin, Marie-Daniëlle Turner, Sophie Demoulin, Isabelle Deschamps, Hartwich D'Haene, Pierre Hanquin, Anouk Lapaire, Ana Spanu
Violas: Vladimir Babeshko, Mihoko Kusama, Dmitri Ryabinin, Marc Sabbah, Sophie Destivelle, Katelijne Onsia, Peter Pieters, Marinela Serban, Silvia Tentori Montalto, Edouard Thise
Cellos: Olsi Leka, Dmitry Silvian, Tine Muylle, Lesya Demkovych, Philippe Lefin, Uros Nastic, Harm Van Rheeden, Taras Zanchak
Double basses: Robertino Mihai, Svetoslav Dimitriev, Sergej Gorlenko, Ludo Joly, Dan Ishimoto, Miguel Meulders, Gergana Terziyska
Flutes: Baudoin Giaux, Denis Pierre Gustin, Laurence Dubar (piccolo), Jérémie Fèvre (piccolo)
Oboes: Dimitri Baeteman, Arnaud Guittet, Bram Nolf (cor anglais)
Clarinets: Jean Michel Charlier, Julien Beneteau, Carlos Escalona (bass clarinet)
Bassoons: Gordon Fantini, Bert Helsen, Bob Permentier, Filip Neyens (contrabassoon)
Horns: Ivo Hadermann, Anthony Devriendt, Jan Van Duffel, Katrien Vintioen, Bernard Wasnaire
Trumpets: Leo Wouters, Ward Opsteyn, Davy Taccogna
Trombones: Bruno Debusschere, Guido Liveyns, Luc De Vleeschhouwer (bass trombone)
Tuba: Jean Xhonneux
Harp: Annie Lavoisier
Timpani: Nico Schoeters
Percussions: Katia Godart, Koen Maes, Arthur Ros
Celesta: Dino Anglani

QEC2021

Orchestre Royal de Chambre de Wallonie
Frank Braley, *conductor*

Belgian National Orchestra
Hugh Wolff, *conductor*

Jonathan Fournel, *1st prize*
Sergei Redkin, *2nd prize*
Keigo Mukawa, *3rd prize*
Tomoki Sakata, *4th prize*
Vitaly Starikov, *5th prize*
Dmitry Sin, *6th prize*

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